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BOOK OF THE PROGRAMMES

BUFFALO PHILHARMONIC SOCIETY,
SEASON OF 1884-1885.

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BOOK

OF THE

PROGRAMMES

OF THE

BUFFALO PHILHARMONIC SOCIETY

FOR THE

SEASON OF 1884–'85.

PUBLISHED BY THE PROGRAMME COMMITTEE UNDER
THE DIRECTION OF

WILLIAM C. CORNWELL.

BUFFALO PHILHARMONIC SOCIETY.
1885.

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Buffalo Philharmonic Society.

GUSTAV DANNREUTHER, ... MUSICAL DIRECTOR.

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Buffalo Philharmonic Society.

GUSTAV DANNREUTHER, *Musical Conductor.*

STRING QUARTETTE.

GUSTAV DANNREUTHER, *First Violin.*

HENRY BOEWIG, *Second Violin.*

LUDWIG SCHENCK, *Viola.*

ROBERT REITZ, *Violoncello.*

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CONCERT I.

MONDAY EVENING, OCTOBER TWENTIETH, 1884.

BEETHOVEN (1770–1827).—Quartette, op. 18, No. 3, in D major. (The third of a set of six Quartettes dedicated to Prince von Lobkowitz.)

Allegro—Andante con moto—Allegro—Presto.

PETER TSCHAIKOWSKY (1840–).—*a.* Andante cantabile, Scherzo, from Quartette op. 11.

L. BOCCHERINI (1740–1805).— *b.* Menuett.

JOSEF RHEINBERGER (1829–).—Quintette for Piano and Strings, op. 114, in C major. (One of the most prominent and prolific German composers of the day. He is at present professor of counterpoint and of the higher school of organ-playing in the Royal School of Music, and conductor of the court band [not of the opera] at Munich.)

Allegro—Adagio—Scherzo—Finale (Allergo).

MRS. DANNREUTHER, ... PIANISTE.

The Concerts will begin promptly at 8 o'clock. The doors will then be closed and not reopened until the conclusion of the first number.

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CONCERT II.

MONDAY EVENING, OCTOBER TWENTY-SEVENTH, 1884.

JOSEPH HAYDN (1732–1809).—Quartette, op. 33, No. 3, in C major.

Allegro moderato—Scherzo (allegretto)—Adagio
Rondo (Presto).

ARTHUR FOOTE.—Three pieces for Violoncello and Pianoforte.

1. Moderato—in G minor.
2. Andante con moto—in F major.
3. Allegro con fuoco—D minor.

ROBERT SCHUMANN (1810–1856).—Etudes symphoniques, op. 13, for Pianoforte.

Theme—Eleven variations, and Finale.

ARTHUR FOOTE—Trio, op. 3, in C minor, for Pianoforte, Violin and Violoncello.

Allegro con brio—Allegro vivace—Adagio molto—
Allegro comodo.

MR. ARTHUR FOOTE (of Boston), . . . PIANIST.

Through the courtesy of the Messrs. Wm. Knabe & Co., of Baltimore, one of their Concert Grand Pianos has been placed at the disposal of the Society for use at their concerts during the season.

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CONCERT III.

MONDAY EVENING, NOVEMBER THIRD, 1884.

FELIX MENDELSSOHN BARTHOLDY. (1809–1847).—Quartette, op. 12, in E flat. The autograph of this quartette is dated London, September 14, 1829. Though published as No. 1, it is really his second quartette, for the one in A minor, commonly known as op. 13, had already been written in 1827. Mendelssohn's string quartettes are 6 in number (fragments of a seventh exist), all of which are intensely interesting and characteristic representatives of the composer's genius.

Adagio non troppo—Allegro non tardante—Canzonetta (Allegretto)—Andante espressivo—Molto allegro e vivace.—

WILHELM TAUBERT (1811–).—(*a*) "Liebesliedchen," op. 134.
From the music to Shakespeare's "Tempest."

GUSTAV HOLLÄNDER (1855–).—(*b*) "Spinnerlied."

ANTON RUBINSTEIN (1829–).—Quartette, op. 17, No. 1, in G major. The first of a set of three quartettes dedicated to Count Mathieu Wielhorsky.

Moderato con moto—Andante con moto—Presto—Allegro assai.

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CONCERT IV.

MONDAY EVENING, NOVEMBER TENTH, 1884.

KARL DITTERS VON DITTERSDORF (1739–1799).—Quartette in E flat. One of the most prolific composers of all times. Was an intimate friend of Haydn. Wrote an endless number of Oratorios, Operas, Symphonies, etc., all very popular in their time, besides twelve string quartettes, of which the above mentioned is one, and which were not published until 1866.

Allegro—Menuetto—Finale (Allegro).

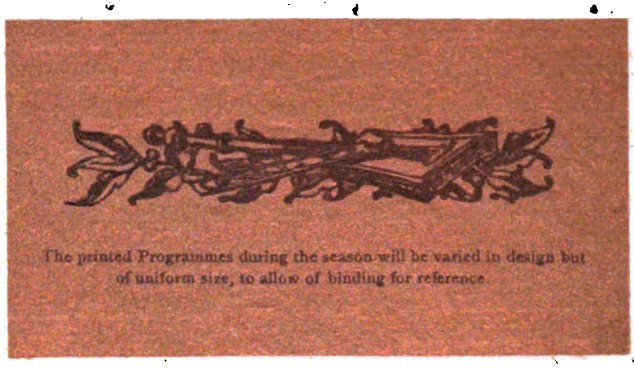
FRANZ SCHUBERT (1797–1828).—Theme and Variations from Quartette in D minor (op. posth.).

FELIX MENDELSSOHN BARTHOLDY (1809–1847).—Trio, op. 49, in D minor, for Pianoforte, Violin and Violoncello. (The first of two Trios for these instruments.)

Molto allegro agitato—Andante con moto tranquillo
Scherzo—Allegro assai appassionato.

MRS. SICARD, . . . PIANISTE.

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BUFFALO PHILHARMONIC SOCIETY.

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CONCERT IV.

MONDAY EVENING, NOVEMBER TENTH, 1884.

KARL DITTERS VON DITTERSDORF (1739–1799).—Quartette in E flat. One of the most prolific composers of all times. Was an intimate friend of Haydn. Wrote an endless number of Oratorios, Operas, Symphonies, etc., all very popular in their time, besides twelve string quartettes, of which the above mentioned is one, and which were not published until 1866.

Allegro—Menuetto—Finale (Allegro).

FRANZ SCHUBERT (1797–1828).—Theme and Variations from Quartette in D minor (op. posth.).

FELIX MENDELSSOHN BARTHOLDY (1809–1847).—Trio, op. 49, [illegible] D minor, [illegible] Violin and Violoncello. (The first of

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CONCERT V.

MONDAY EVENING, NOVEMBER SEVENTEENTH, 1884.

MORITZ HAUPTMANN (1792–1868).—Quartette, op. 7, No. 1, in E flat. (One of the most eminent theorists of all times, and a composer whose works are characterized by originality of ideas, symmetry of form and purity and simplicity of expression. He began his musical career as a violin player [pupil of Spohr], and for a time played in Spohr's band at Cassel, where he soon became famous for his remarkable capacities as a theoretical teacher. Later, in 1842, on Mendelssohn's recommendation, he was appointed Cantor and Musik-director of the Thomas-Schule, and professor of counterpoint and composition at the new Conservatorium at Leipzig, in which position he remained up to the time of his death. The list of his pupils is an enormous one, and contains such names as Bülow, Joachim, Wilhelmj, Jadassohn, Stockhausen, Cowen, Kleffel, etc.)

Allegro moderato — Andante — Menuetto — Allegretto.

HALFDAN KJERULF (1818–1868).—"Northern Sketches." (A gifted and renowned Norwegian composer, to whose native popularity a monument recently erected at Christiania bears witness. His compositions comprise principally songs and pieces for the Pianoforte.)

1. Allegro animato — 2. Allegro molto —
3. Moderato (Bauern-Idyl).

ANTON DVOŘÁK (1841–).—Quartette, op. 34, in D minor. (In art as in blood a Czech. To Brahms [to whom this work is dedicated] belongs the credit of having first introduced this remarkable genius to the musical world. Only a few years ago he and his works were still in the background of Prague. But already his fame has spread the length and breadth of Europe, and notably in England Dvořák is the musical lion of the day. He is eminently a national composer, and in the mass his utterances are couched in the national dialect. A very [illegible] writing. His published works include [illegible] Symphonies, [illegible] Quartettes, a [illegible] sodes and [illegible] besides a [illegible]

Allegro [illegible]

Andante [illegible]

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The printed Programmes during the season will be of uniform size, to allow of binding for reference. The design will hereafter be varied at every other Concert. The present design will be used at Concerts IV. and V.

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GUSTAV DANNREUTHER, *Musical Director.*

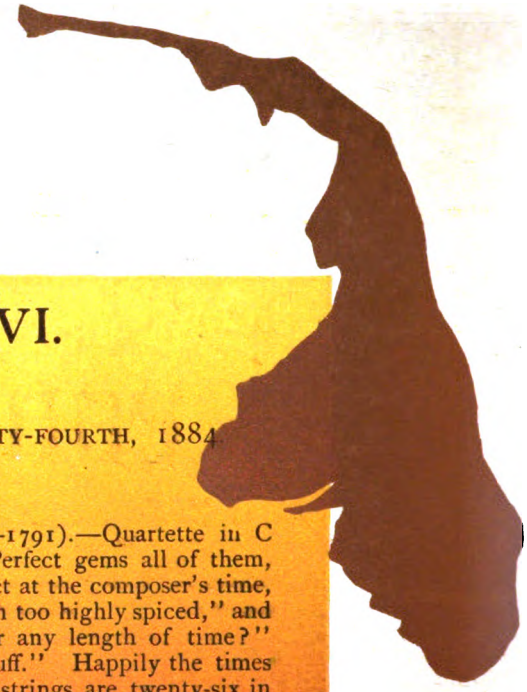
STRING QUARTETTE. { GUSTAV DANNREUTHER, *First Violin.* HENRY BOEWIG, *Second Violin.*
LUDWIG SCHENCK, *Viola.* ROBERT REITZ, *Violoncello.*

Programme for Concerts VI. and VII.
Color theme: "Last days of autumn."

Designed by WILLIAM C. CORNWELL.



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CONCERT VI.

MONDAY EVENING, NOVEMBER TWENTY-FOURTH, 1884

WOLFGANG AMADEUS MOZART (1756–1791).—Quartette in C major. (One of the "famous ten." Perfect gems all of them, although such was not the popular verdict at the composer's time, for a critic of the day found them "much too highly spiced," and asks, "Whose palate can stand that for any length of time?" Another pronounced them "hideous stuff." Happily the times have changed. Mozart's Quartettes for strings are twenty-six in number.)

Adagio; allegro—Andante cantabile—Menuetto—Allegro molto.

HUGO REINHOLD (1854–).—Sonata, op. 24, in G major, for Pianoforte and Violin. (A young Austrian musician of great promise. His already published works include a Suite for Pianoforte and strings, several larger orchestral works, a string Quartette, op. 18, and a number of studies and pieces for the Piano, besides a few songs.)

Molto allegro—Andante con variazioni—Allegro molto quasi Presto.

NIELS W. GADE (1817–).—Trio, op. 42, in F major, for Pianoforte, Violin and Violoncello. (One of the most gifted and accomplished of living composers and conductors; born at Copenhagen. The Trio in F major is a worthy specimen of Gade's work, and breathes forth a spirit of gentle repose, and delicate sentiment truly refreshing. Gade is not a voluminous writer, although his published works include seven Orchestral Symphonies, five Overtures, an Octette, a Sextette and Quintette for strings, two Sonatas for Piano and Violin, several Cantatas, choral songs and songs for one voice, besides a number of solo pieces for the Pianoforte, etc.)

Allegro animato—Allegro molto vivace—Andantino—
Finale (Allegro con fuoco).

MRS. DANNREUTHER, . . . PIANISTE.



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CONCERT VII.

MONDAY EVENING, DECEMBER FIRST, 1884.

JOSEPH HAYDN (1732–1809).—Quartette, op. 64, No. 4 in G major.
Allegro con brio—Menuetto—
Adagio (Cantabile sostenuto)—Finale (Presto).

BERNHARD SCHOLZ (1835–). —*a.* Tempo di Menuetto, from Quartette, op. 46, in G major.

ROBERT SCHUMANN (1810–1856).—*b.* "Abendlied," op. 85.

EDVARD GRIEG (1843–).—Quartette, op. 27, in G minor. (Born at Bergen, in Norway. Began his musical studies at Leipzig in 1858, and worked hard for four years, during which time "he lived mostly in the romantic worlds of Schumann, Mendelssohn and Chopin, whose works then gave the tone to the entire musical life of the town, and especially of the Conservatorium. The characteristic Scandinavian features of Grieg's musical talent took a tangible shape soon after his return to the North. Danish, Swedish and Norwegian Volkslieder and dances absorbed his fancy more than the study of any great composer's works; and henceforth his compositions are marked with the stamp of a particular nationality more clearly than that of any man, except perhaps Chopin." Of Grieg's instrumental works, the Quartette, op. 27, is undoubtedly the most remarkable. It not only forms one of the most important items in the history of modern Scandinavian music, but it is also one of the ripest fruits of the composer's genius. His restless fancy roams at will and depicts scenes of fiercest passion and tenderest emotion in such rapid succession that the auditor is held spell-bound from beginning to end. Rich in novel, strange, and striking effects, the work, in spite of its many apparent extravagancies and eccentricities, is coherent in thought and form throughout, and fully deserves one of the foremost places in the Quartette literature of the present day. The rest of Grieg's published works includes a Concerto for the Pianoforte, several Cantatas, a host of shorter piano pieces, 2 Violin Sonatas, one for the 'Cello, and a collection of most charming songs.)

Un poco Andante; Allegro molto ed agitato.
Romanze (Andantino).
Intermezzo (Allegro molto marcato).
Lento; Presto al Saltarello.



Programme notes by GUSTAV DANNREUTHER.

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CONCERT VIII.

MONDAY EVENING, DECEMBER EIGHTH, 1884.

FRANZ PETER SCHUBERT (1797–1828).—Quartette in G minor. Op. posth. (Written between 25th March and 1st April, 1815, but not published till 1871.)

Allegro con brio—Andantino—Menuetto (Allegro vivace)—Allegro.

LOUIS MAAS (1852–).—Sonata, op. 16, in E flat major, for Pianoforte and Violin (Manuscript).

Introduzione (Maestoso)—Allegro Vivace.

Andante con variazioni—Finale (Allegro con fuoco.)

JOHANNES BRAHMS (1833–).—Quartette, op. 26, in A major, for Pianoforte, Violin, Viola and Violoncello.

(One of the greatest of living composers and quite prominent in the departments of choral and chamber music. Schumann, who met him in 1853, was so impressed with his extraordinary powers that he proclaimed him to the musical world as the hero of the immediate future. Since then he has been the idol of some, and a very terror to others. From 1863–4 he officiated as conductor of the Vienna "Sing-Akademie," and from 1873–5 as director of the "Gesellschaft der Musikfreunde." Now his works are being steadily diffused and appreciated. As a composer he appears as the climax of modern musical thought. "There is an unapproachable asceticism about his genius which is opposed to all that is merely pleasing to the ear." The quartette for Piano and strings, in A major, op. 26, is the 2d of three for these instruments. The more important of his other published works are 3 Symphonies, "Ein deutsches Requiem," 2 Concertos for the Pianoforte, one for the Violin, 3 string quartettes, 2 Sextettes for strings, a Quintette for Piano and strings, several larger choral works, choruses, songs for one or more voices, and a number of miscellaneous works for the pianoforte.)

Allegro non troppo—Poco Adagio—Scherzo (Poco Allegro)—Finale (Allegro.)

LOUIS MAAS, . . . PIANIST.

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CONCERT IX.

MONDAY EVENING, DECEMBER FIFTEENTH, 1884.

LUDWIG VON BEETHOVEN (1770–1827).—Quartette, op. 18, No. 5 in A major. (The fifth of a set of six Quartettes, dedicated to Prince von Lobkowitz.)

Allegro—Menuetto—Andante con variazioni—Allegro.

RICHARD WAGNER (1813–1883).—
ANTONIO BAZZINI (1818– .)

a. "Träume," transcribed for strings.
b. Gavotte, from Quartette, op. 75, in D minor.

AUGUST KLUGHARDT (1847–).—Quartette, op. 42, in F major.

(Eminent German composer and conductor, and a pianist of no mean ability. Upon the completion of his musical studies at Dresden, Klughardt occupied successively the post of conductor at Posen, Neustrelitz, Lübeck and Weimar, until, in 1873, he was appointed "Hofkapellmeister" at Neustrelitz. At present he holds a similar position at Dessau. Although an adherent of the art principles of Beethoven, Schumann, Wagner and Liszt, whose works he has studied thoroughly and exhaustively, his own art creations are free from all foreign traits and his themes are always fresh and spontaneous in spite of their occasional elaborate treatment. His published works include pieces for the pianoforte, a number of lovely songs for one voice, many part songs for male and female voices, an opera, "Mirjam," several Ouvertures and 3 Symphonies, the third of which, op. 37, together with the above Quartette and his recent opera "Gudrun," have finally established his fame in Europe, and stamped him as one of the foremost composers of modern times.)

Programme notes by GUSTAV DANNREUTHER.

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Buffalo Philharmonic Society.

GUSTAV DANNREUTHER, Musical Conductor.

STRING QUARTETTE.

GUSTAV DANNREUTHER, *First Vi*
HENRY BORWIG, *Second Violin.*
LUDWIG SCHENCK, *Viola.*
ROBERT REITZ, *Violoncello.*

CONCERTS X. & XI.

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CONCERT X.

MONDAY EVENING, DECEMBER TWENTY-SECOND, 1884.

FELIX MENDELSSOHN BARTHOLDY (1809–1847).—Quintette, op. 87, in B flat major, for two Violins, two Violas and Violoncello. (The second of two Quintettes for these instruments.)

Allegro vivace—Andante scherzando—Adagio e lento—Allegro molto vivace.

JOHANN SEBASTIAN BACH (1685–1750).—Concerto for two Violins, in D minor.

Vivace—Largo, ma non tanto—Allegro.

JOHAN SEVERIN SVENDSEN (1840–).—Quintette, op. 5, in C major, for two Violins, two Violas and Violoncello.

(Celebrated Norwegian composer and conductor. Born at Christiania, where his father was a military band-master. Studied the violin as a lad, but at the age of 23 was attacked with paralysis in the hand, and thenceforth devoted himself entirely to composition. In 1863 he entered the Leipzig Conservatorium, and became the pupil of Hauptmann, David, Richter and Reinecke. Whilst there he wrote a quartette, an octette and the quintette above—all for strings—besides a symphony. On leaving Leipzig, in 1867, he received the great honorary medal of the academy. His fame as a composer became quickly established. After considerable wandering about, an irresistible longing to see his country again seized hold upon him, and in spite of various tempting offers he returned home, where for five years he occupied the post of conductor of the Christiania Musical Association. In 1877 he revisited Leipzig, thence to Munich, Rome, London and Paris, and finally returned to his old post at Christiania, in which position he still remains.

Svendsen's music bears the impress of a strong individuality; but unlike that of his compatriot, Grieg, it is free from all national or Scandinavian accent, and in strict harmony with the traditions of the great masters. His printed works, besides those above-mentioned, include a concerto for violin, one for violoncello, several ouvertures, four Norwegian rhapsodies, symphonic poems for orchestra, and some songs.)

Andante: allegro—Tema con variazioni—Finale (allegro).

MR. OTTO K. SCHILL. . . ASSISTING.

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CONCERT XI.

MONDAY EVENING, DECEMBER TWENTY-NINTH, 1884.

GEORGE CHADWICK.—Quartette in C major.

(One of the most promising of young American composers. Studied at Leipzig under Jadassohn, and subsequently at Munich under Rheinberger. His ouverture to "Rip Van Winkle" made a stir at Leipzig, and the quartette above was applauded to the echo. He is now a resident of Boston, devoting his time to teaching and composition. One of his latest works is a symphony which was produced with great success under the composer's direction at one of the last concerts of the now defunct Harvard Society. Latterly he has completed a comic opera which will soon be brought out at one of the Boston theatres.)

Andante; Allegro con brio—Andante ma non troppo lento—
Scherzo (Allegro risoluto)—Finale (Allegro molto vivace).

JOSEPH HAYDN (1732–1809).—Theme and Variations from Quartette, op. 76, No. 3, in C major, ("God save the Emperor.")

EDVARD GRIEG (1843–). Quartette, op. 27, in G minor. (Repeated by request.)

Un poco Andante; Allegro molto ed agitato.
Romanze (Andantino).
Intermezzo (Allegro molto marcato).
Lento: Presto al Saltarello.

Programme notes by GUSTAV DANNREUTHER.

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CONCERT No. 2.

MONDAY EVENING, JANUARY FIFTH, 1885.

Programme notes by GLEASON DANNREUTHER.

MISS GERTRUDE WATSON, - - - - PIANISTE.

ERNST FRIEDRICH RICHTER (1808—1879).—Quartette op. 25 in E minor. (One of the greatest theorists of modern times.—*Author of the* RANDBEMERKUNGEN *on the study of Harmony* (which has been translated into six or seven languages), and other works on Counterpoint and Fugue. He was the son of a schoolmaster and had his first musical instructions from his father. In 1829, he went to Leipsic, where he made such progress that soon after the foundation of the Conservatorium, in 1843, he was appointed professor of Harmony and Counterpoint. After Hauptmann's death he succeeded him as Cantor of the St. Thomas school. The list of his pupils is that of Hauptmann, is a long one and contains many illustrious names. His published works embrace an Oratorio ("Christ the Redeemer"), Masses, Psalms, Motets, Organ pieces, Sonatas for the piano-forte, and the Quartette above).

Allegro vivace—L'n poco *Allegretto*—*Andante*—Finale (Presto).

ROBERT SCHUMANN (1810-1856). Quartette op. [illegible]

FRIEDRICH HERMANN (1828-).—Capriccio, quintet A major, for three violins, viola and violoncello, op. 41. The [illegible] major and A major respectively.

JOSEF RHEINBERGER (1820-).—Trio op. 121 in B major, for Pianoforte, Violin and Violoncello.

Introduzione—Allegro—Scherzo (Presto—Adagio—Presto).
Allegretto amabile—Romanze (Andantino)
Scherzo (Allegro)—Finale (con moto).

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CONCERT XII.

MONDAY EVENING, JANUARY FIFTH, 1885.

ERNST FRIEDRICH RICHTER (1808—1879.)—Quartette op. 25 in E minor. (One of the greatest theorists of modern times. Author of the famous treatise on the study of Harmony (which has been translated into six or seven languages), and other works on Counterpoint and Fugue. Was the son of a schoolmaster and had his first musical instructions from his father. In 1831 he was sent to Leipzig, where he made such progress that soon after the foundation of the Conservatorium, in 1843, he was appointed professor of Harmony and Counterpoint. After Hauptmann's death he succeeded him as Cantor of the St. Thomas school The list of his pupils, like that of Hauptmann, is a long one and contains many illustious names. His published works embrace an Oratorio "Christ the Redeemer," Masses, Psalms, Motets, Organ pieces, Sonatas for the piano-forte, and the Quartette above.)

Allegro vivace—Un poco Allegretto—
Andante—Finale (Presto).

FRIEDRICH HERMANN (1828).—Capriccio, op. 5, in G major, for three violins.

JOSEF RHEINBERGER (1829).—Trio op. 121 in B major, for Pianoforte, Violin and Violoncello.

Allegretto amabile—Romanze (Andantino)
Scherzo (Allegro)—Finale (con moto).

MISS GERTRUDE WATSON, - - - - PIANISTE.

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CONCERT XIII.

MONDAY EVENING, JANUARY TWELFTH, 1885.

WOLFGANG AMADEUS MOZART (1756-1791).—Quartette in G major.

Allegro vivace assai—Menuetto (Allegretto)
Andante Cantabile—Allegro molto.

FRANZ SCHUBERT (1797-1828).—Theme and Variations from Quartette in D minor (op. posth.)

(Second time).

ROBERT SCHUMANN (1810-1856).—Quartette op. 41 No. 1, in A minor. (Only three Quartettes for strings exist and were all published under op. 41. The other two are in F major and A major respectively).

Introduzione (Andante espressivo); Allegro.—
Scherzo (Presto)—Adagio—Presto.

Programme notes by GUSTAV DANNREUTHER.

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CONCERT-XIII.

MONDAY EVENING, JANUARY TWELFTH, 1885.

Quartette op.

...consist of modern

...guages).

...in C major.

...is the son

...Allegro vivace assai—Menuetto (Allegretto)

...Andante (Tantalis - Allegro molto

...be made

...of the Conserva-

...ssor of Harmony and

...ded his

ROBERT SCHUMANN (1810–1856). Quartette op. 41 No. 1.

...Quartette in D minor (op. posth.)

...Second time)

...Allegretto

...Presto.

ROBERT SCHUMANN (1810–1856). Quartette op. 41 No. 1.

...Only three Quartetts by Schumann exist, and

...were all published under op. 41. The author two marks F

...major and A major respectively.

...Introduzione (Andante espressivo) Allegro

Scherzo (Presto). Adagio—Presto.

Allegretto

Programme notes by

PIANIST

GERTRUDE WATSON

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Buffalo Philharmonic Society.

GUSTAV DANNREUTHER, Musical Director.

STRING QUARTETTE.

GUSTAV DANNREUTHER, *First Violin.*
HENRY BOEWIG, *Second Violin.*
LUDWIG SCHENCK, *Viola.*
ROBERT REITZ, *Violoncello.*

CONCERTS XIV. & XV.

The CONCERTS will begin promptly AT 8 o'clock.

The doors will then be closed and NOT re-opened until the conclusion OF the first NUMBER.

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CONCERT XIV.

MONDAY EVENING, JANUARY NINETEENTH, 1885.

NORBERT BURGMÜLLER (1810–1836).—Quartette, op. 14, in A minor.

(One at whose birth the Gods smiled; but before his 26th year, he was already "going the road which no one e'er retraces." Schumann, who was one of the first to discover the wonderful genius of the young composer, begins a memorial notice of him by saying that since the early death of Schubert nothing more deplorable had happened than that of Burgmüller. His father was a Musik-Direktor at Düsseldorf, and was one of the founders and conductors of the Lower Rhine Festivals. Norbert's extraordinary musical gifts manifested themselves very early in life, and after leaving his father he studied at Cassel with Spohr and Hauptmann. He died at Aix-la-Chapelle. For one so young he wrote a great quantity of music. The best of what remains consists of two symphonies, an ouverture, several string quartettes (the above is the fourth of those published), a concerto for the pianoforte, all too little known, besides a number of smaller piano pieces, and some songs.)

Allegro moderato—Andante—Tempo di Menuetto—Allegretto con moto.

FRANZ SCHUBERT (1797–1828).—Sonata No. 7, in B flat major, for Pianoforte.

Molto moderato—Andante sostenuto—Scherzo (Allegro vivace con delicatezza)—Allegro ma non troppo.

LUDWIG VAN BEETHOVEN (1770–1827).—Trio, op. 97, in B flat major, for Pianoforte, Violin and Violoncello.

Allegro moderato—Scherzo (Allegro).
Andante cantabile, ma però con moto.
Allegro moderato; Presto.

MR. ERNST PERABO, . . . PIANIST.

If music be the food of love, play on,
Give me excess of it; that, surfeiting,
The appetite may sicken, and so die.
Twelfth Night.

Music buried here a rich possession but still fairer hopes.
Schubert's Tombstone.

Alas! what an artist the world is now to lose.
Nero, just before suicide.

Orpheus' lute was strung with poets' sinews;
Whose golden touch could soften steel and stones.
Two Gentlemen of Verona.

The wise man seeks by music to strengthen the weakness of his soul, the thoughtless one uses it to stifle his fears.
Confucius.

One of whose touch the fiddle would complain. *Wordsworth.*

In Persia you feel and see music, but hear it never. *Curtis.*

The using of instruments without the voice is barbarism and charlatanry. *Plato.*

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CONCERT XV.

MONDAY EVENING, JANUARY TWENTY-SIXTH, 1885.

JOSEPH HAYDN (1732–1809).—Quartette, op. 76, No. 2, in D minor.

Allegro—Andante o più tosto Allegretto—Menuetto (Allegro ma non troppo)—Finale (Vivace assai).

JOSEPH JOACHIM RAFF (1822–1882).—Two movements from Quartette, op. 192, No. 2, in D major, entitled "The Fair Maid of the Mill"—a cyclical tone-poem in six movements.

2. The Mill (Allegro).
5. The Proposal (Andantino quasi Allegretto).

HEINRICH VON HERZOGENBERG—Quartette, op. 42, No. 1, in G minor.

(Conductor of the Bach Choir at Leipzig. As a composer he has been more or less known for some years, but it is only of late that the full power of his genius has asserted itself. The quartette in G minor, in particular, which is the first of three quartettes published last year, is now making the round of Europe, and wherever played, it has elicited the highest eulogiums from all competent judges. Its themes, although massive in construction and elaborately treated, come straight from the heart, and can not fail to make a deep impression upon the mind of the hearer. The general physiognomy of the work may appear somewhat stern and rigid at first; but in spite of the rythmical varieties and contrapuntal devices with which it fairly bristles, it would be impossible to discover anywhere a trace of verbiage or mere search for originality. As yet not much of Herzogenberg's work has been published; but what he has given to the world is of sterling metal, and every bar of his music reveals the mind and hand of a master. The list of his printed works includes two symphonies, string trios, a sonata for pianoforte and violin, two piano trios, pieces for piano alone, and a number of choral works, and songs for one voice.)

Allegro energico—Andantino—Allegro molto—Allegro.

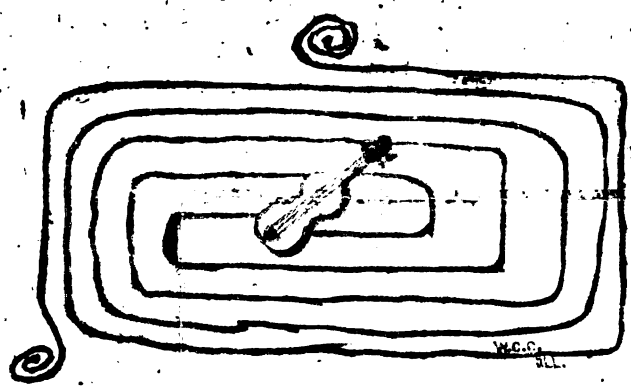
The man that hath no music in himself,
Nor is not mov'd with the concord of sweet sounds,
Is fit for treasons, strategems and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus:
Let no such man be trusted.
Merchant of Venice.

There's sure no passion in the human soul but finds its food in music.
Lilla.

Here will we sit and let the sounds of music creep in our ears: soft stillness and the night become the touches of sweet harmony.
Merchant of Venice.

Music is so volatile a pleasure—we are so sensible that it escapes from us even as we enjoy it—that it always leaves a tender impression on the mind.
Corinne.

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CONCERTS
XVI.—XVII.

Buffalo Philharmonic Society.

GUSTAV DANNREUTHER, *Musical Director.*

STRING QUARTETTE:

GUSTAV DANNREUTHER, *First Violin.*
HENRY BOEWIG, *Second Violin.*
LUDWIG SCHENCK, *Viola.*
ROBERT REITZ, *Violoncello.*

The Concerts will begin promptly at 8 o'clock. The doors will then be closed and not reopened until the conclusion of the first number.

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CONCERT XVI.

MONDAY EVENING, FEBRUARY SECOND, 1885.

WOLFGANG AMADEUS MOZART (1756–1791).—Quintette (No. 6, Peters ed.) in G minor, for two violins, two violas and violoncello.

Allegro — Menuetto (Allegretto) — Adagio ma non troppo — Adagio: Allegro.

FRIEDRICH HERMANN (1828–).—Suite, op. 17, for three violins. (German violin virtuoso, a gifted composer and an excellent teacher. Pupil of David, Mendelssohn and Hauptmann. In 1846 he was appointed principal Viola of the Leipzig Gewandhaus and Theatre orchestras and teacher of the Violin at the Conservatory. These positions he still holds and fills with his wonted conscientiousness and ability. His compositions are numerous, and embrace a Symphony, Studies, Duos, Trios and Quartettes for strings. Some of his arrangements of standard Orchestral works for the pianoforte are capital, and as a Viola player in Chamber music he is almost without a rival.)

Canzonetta — [illegible]

NIELS W. GADE [illegible]

[illegible]

MR. OTTO K. SCHILL ASSISTING.

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CONCERT XVII.

MONDAY EVENING, FEBRUARY NINTH, 1885.

JOHAN SEVERIN SVENDSEN (1840–).—Quartette, op. 1, in A minor.

Allegro — Andantino — Allegro scherzando — Finale (Allegro assai con fuoco).

CÆSAR CUI (1835–).—"Miniatures," set for strings. (One of the most gifted of modern Russian composers. Born at Vilna. His father was one of the survivors of the "grande armée." To use his own language, "comme la composition ne nourrit pas son homme en Russie," Cui, like several of his confrères in art, who by the force of circumstances are compelled to adopt other professions by way of gaining a livelihood, holds the rank of Colonel on the Staff of Royal Engineers, besides a Professorship of Fortification at the Military Academy at St. Petersburg, and devotes his leisure to musical composition. Although he has written several instrumental works of striking originality, he is essentially a dramatic composer, and his operas, "Le Prisonnier du Caucase," "Le fils du Mandarin," "William Ratcliff," and "Angelo," have established his fame as one of the founders of the modern Russian Lyric Drama.)

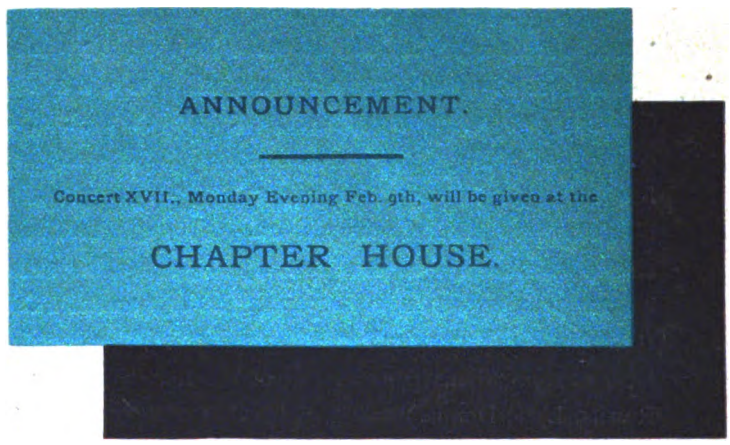
A la Schumann — Souvenir douloureux — Mosaique — Berceuse — Canzonetta — Petite Marche — Mazurka Scherzo rustique.

LUDWIG VAN BEETHOVEN (1770–1827). — Quartette, op. 59, No. 1, in F major. (The first of three Quartettes dedicated to Count Rasoumoffsky.)

Allegro — Allegretto vivace e sempre scherzando — Molto adagio — Allegro (Theme Russe).

Programme Notes by GUSTAV DANNREUTHER.

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FIRST PUBLIC CONCERT

OF THE

Buffalo Philharmonic Society.

GUSTAV DANNREUTHER, Musical Director.

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Buffalo Philharmonic Society.

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Vice-President, ...	FRED. C. M. LAUTZ.
Treasurer, ...	WILLIAM C. CORNWELL.
Secretary, ...	GEORGE A. LEWIS.

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FRANKLIN D. LOCKE,	ANSLEY WILCOX,
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GEORGE J. SICARD,	HARRY HAMLIN.

GEORGE E. LAVERACK,

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PROGRAMME.

TUESDAY EVENING, FEBRUARY 17TH, 1885.

ROBERT FUCHS—Serenade, op. 9, in D major for Strings.
Andante—Tempo di Menuetto.
Adagio con molto espressione, Finale. (Allegro.)

CARL MARIA VON WEBER—Concertino for Clarinette, with Quartette accompaniment.

MR. LOUIS STOECKIGT.

LUDWIG VAN BEETHOVEN—Adagio from Septette, op. 20 in E flat major, for Violin, Viola, Violincello, Double Bass, Clarinette, French Horn and Bassoon.

BENJAMIN GODARD—Six Duettini, op. 18, for two Violins with Piano accompaniment. 1. Souvenir de Campagne. 2. Tristesse. 3. Abandon. 4. Berceuse. 5. Minuit (Midnight.) 6. Sérénade.

MESSRS. DANNREUTHER AND BOEWIG.

LORENZ—Nocturne for French Horn,

MR. WILLIAM SCHULZE.

PETER TSCHAIKOWSKY
L. BOCCHERINI— { *a*. Andante Cantabile from Quartette op 11. *b*. Menuett. } For two Violins, Viola and Violoncello.

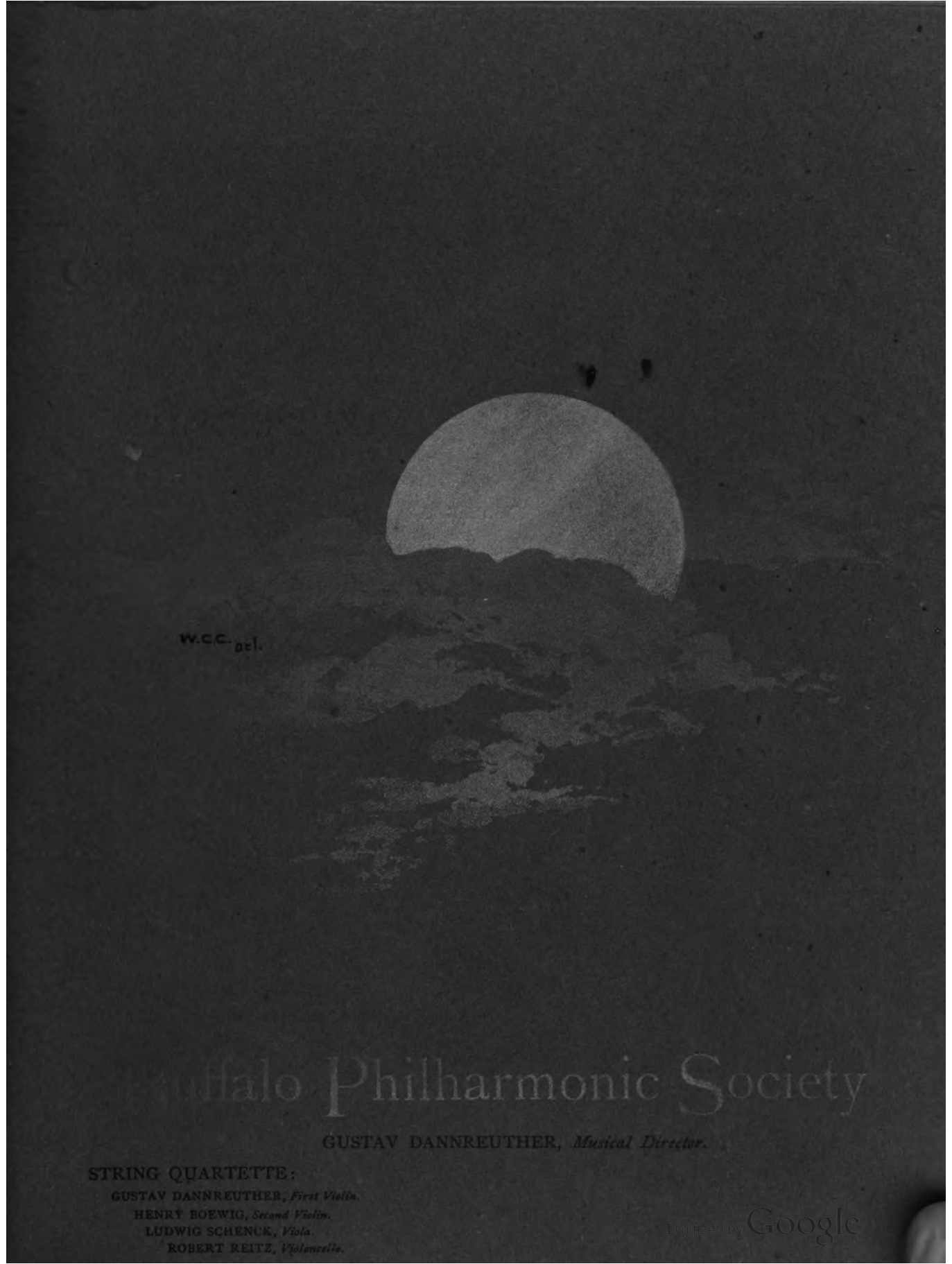
ROBERT VOLKMANN—Serenade, op. 69 in D minor, for Strings. Violoncello Solo, MR. ROBERT REITZ.

GUSTAV DANNREUTHER, - FIRST VIOLIN,
HENRY BOEWIG, - - - - SECOND VIOLIN,
LUDWIG SCHENCK, - - VIOLA,
ROBERT REITZ, - - - - VIOLONCELLO.
LOUIS STOECKIGT, - - - CLARINETTE,
WILLIAM SCHULZE, - - - FRENCH HORN,
JACOB RUPP, - - - - - BASSOON,
EMIL GOLDE, - - - - - DOUBLE BASS.
MR. WM. WAITH, ACCOMPANIST.

} BUFFALO PHILHARMONIC QUARTETTE.

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ffalo Philharmonic Society

GUSTAV DANNREUTHER, *Musical Director.*

STRING QUARTETTE:

GUSTAV DANNREUTHER, *First Violin.*
HENRY BOEWIG, *Second Violin.*
LUDWIG SCHENCK, *Viola.*
ROBERT REITZ, *Violoncello.*

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CONCERT XVIII.

MONDAY EVENING, FEBRUARY SIXTEENTH, 1885.

LUDWIG VAN BEETHOVEN (1770–1827).—Septette, op. 20, in E flat major, for Violin, Viola, French Horn, Clarinette, Bassoon, Violoncello and Double Bass.

Adagio: Allegro con brio—Adagio cantabile—
Tempo di Menuetto—Tema con Variazioni—
Scherzo (Allegro molto e vivace)—
Andante con moto alla Marcia: Presto.

WOLFGANG AMADEUS MOZART (1756–1791).—Adagio from Quintette in A major for Clarinette, two Violins, Viola and Violoncello.

FRANZ SCHUBERT (1797–1828).—Octette, op. 166, in F major, for two Violins, Viola, Violoncello, Double Bass, Clarinette, French Horn and Bassoon.

Adagio: Allegro—Andante un poco mosso.
Scherzo (Allegro vivace)—Tema con Variazioni—
Menuetto (Allegretto)—Andante molto: Allegro.

Mr. LOUIS STOECKIGT, ... *Clarinette,*
Mr. WILLIAM SCHULZE, ... *French Horn,*
Mr. JACOB RUPP, ... *Bassoon,*
Mr. EMIL GOLDE, ... *Double Bass,*
Of New-York City, assisting.

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CONCERT XIX.

MONDAY EVENING, FEBRUARY TWENTY-THIRD, 1885.

ERNST FRIEDRICH RICHTER (1808–1879).—Quartette, op. 25, in E minor. (Second Time.)

Allegro vivace—Un poco allegretto—Andante—Finale (Presto).

ROBERT SCHUMANN (1810–1856).—Pictures from the Orient, op. 66. Scored for strings by Fr. Hermann.

JOSEPH JOACHIM RAFF (1822–1882).—Quartette, op. 90, in A major.

Allegro commodo—Vivace—Andante ma non troppo—Allegro risoluto.

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CONCERTS

XX & XXI.

Buffalo Philharmonic Society.

GUSTAV DANNREUTHER, MUSICAL DIRECTOR.

STRING QUARTETTE.

GUSTAV DANNREUTHER, *First Violin.*
HENRY BOEWIG, *Second Violin.*
LUDWIG SCHENCK, *Viola.*
ROBERT REITZ, *Violoncello.*

James W. Clement, Printer.

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CONCERT XX.

MONDAY EVENING, MARCH SECOND, 1885.

GEORGE ONSLOW—(1784–1853) Quintette, op. 37, in F major, for two Violins, Viola and two Violoncelli.

(Born at Clermont—Ferrand. Was the grandson of the first Lord Onslow, and descended through his mother, a de Boundeilles, from the family of Brantôme. Enjoyed the advantages of a princely education, and evinced a decided talent for music early in life, but his parents strenuously opposed his proposition to adopt it as a profession. However the boy had his way and studied hard under Dussek and Cramer. Beethoven became his idol, and in all of his works the great master's influence is clearly to be discerned. After completing his musical education at Vienna he returned to France and lived alternately at Clermont and at Paris. His compositions soon won for him an enviable reputation and a professorship at the Conservatoire. In 1842 he succeeded Cherubini at the Institut. He was a musician of remarkable attainments, and although hardly a creative genius of great magnitude, the bulk of his music is clever and charming. His Quintettes for strings are the best of his works, and of these he wrote 34. Besides these he left behind him some 36 Quartettes for strings, a number of pieces for the Pianoforte, and several Operas.)

Allegro moderato—Minuetto—Andante cantabile.

Finale (Allegretto.)

ROBERT SCHUMANN—(1810–1856) *a.* Abendlied, op. 85.

LUIGI BOCCHERINI—(1740–1805) *b.* Menuetto in A major.

FRANZ SCHUBERT—(1797–1828) Quintette, op. 163, in C major, for two Violins, Viola and two Violoncelli.

Allegro ma non troppo—Adagio—Scherzo (Presto.)

Allegretto.

Mr. CHARLES HEYDLER, Assisting.

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CONCERT XXI.

MONDAY EVENING, MARCH NINTH, 1885.

JOSEPH HAYDN—(1732–1809) Quartette, op. 74, No. 3, in G minor.

Allegro—Largo assai (Andante moderato.)

Menuetto (Allegretto)—Finale (Allegro con brio.)

FELIX MENDELSSOHN BARTHOLDY—(1809–1847) Canzonetta from Quartette, op. 12, in E flat.

ANTON DVOŘÁK—(1841) Quartette, op. 34, in D minor.

Allegro—Allegretto scherzando (Alla Polka.)

Adagio—Finale (Poco Allegro.)

(SECOND TIME.)

Programme notes by Gustav Saenger.

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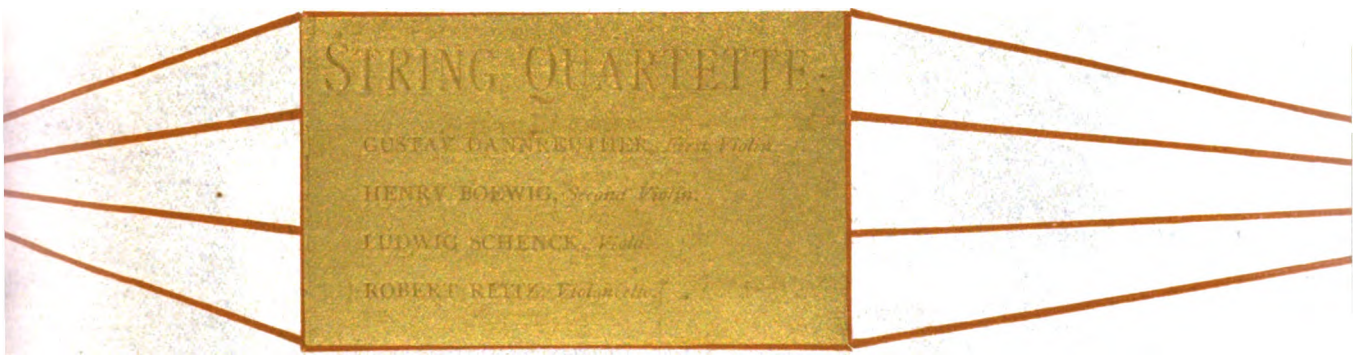
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NCERTS

TWENTY-TWO
AND
TWENTY-THREE



Buffalo Philharmonic Society

GUSTAV DANNREUTHER, *Musical Director.*

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CONCERT XXII.

MONDAY EVENING, MARCH SIXTEENTH, 1885.

WOLFGANG AMADEUS MOZART (1756–1791). — Quartette, in D major.

Allegretto — Andante — Menuetto (Allegretto).

Allegretto.

RICHARD WAGNER (1813–1883). *a* "Träume," transcribed for strings.

BERNHARD SCHOLZ (1835–). *b* Tempo di Menuetto from Quartette, op. 46, in G major.

JOSEF RHEINBERGER (1829–).—Quartette, op. 89, in C minor.

Allegro non troppo — Adagio espressivo —

Scherzo (non troppo vivo) — Finale (Allegretto).

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CONCERT XXIII.

MONDAY EVENING, MARCH TWENTY-THIRD, 1885.

ROBERT VOLKMANN (1815–1883).—Quartette, op. 34, in G major.

(Born at Lommatzsch, Saxony, where he had his first musical instructions from his father, he made such progress that he was sent to Leipzig in 1836 to pursue his studies under competent masters. His first compositions appeared in 1839, and immediately drew upon him the attention of the musical world. The publication of his B flat Trio in 1852 sent him at a bound to the front rank of living composers, and his subsequent works, which include six Quartettes, two Symphonies, three Serenades for String Orchestra, a Concerto for the Pianoforte and one for Violoncello, to say nothing of a host of charming pieces for the Pianoforte, have secured him lasting fame as a composer of instrumental music.)

Allegro moderato—Andante con moto—Allegro con spirito—Finale (allegretto sostenuto.)

ROBERT SCHUMANN (1810–1856.) *a.* Nachtstück in F, op. 23.

b. Fantasiestück ("Grillen"), op. 12.

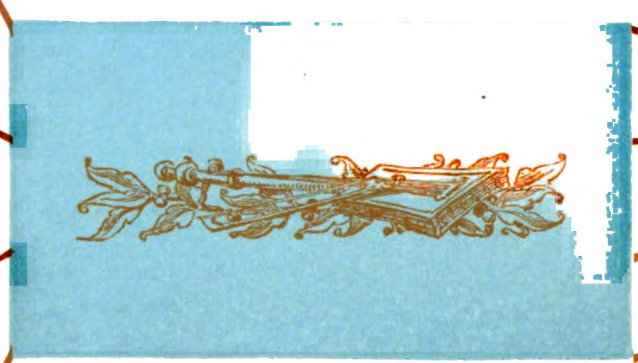
FELIX MENDELSSOHN (1809–1847.) *c.* Caprice, op. 16, No. 2, in E minor.

JOSEF RHEINBERGER (1829–).—Quartette, op. 38, in E flat major, for Pianoforte, Violin, Viola and Violoncello.

Allegro non troppo—Adagio—Menuetto (Andantino)—Finale (Allegro).

MR. HEINRICH BOLLENBACH, . . PIANIST.

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Second Public Concert

Buffalo Philharmonic Society

GUSTAV DANNREUTHER, *Musical Director.*

STRING QUARTETTE:

GUSTAV DANNREUTHER, First Violin.
HENRI BOEWIG, Second Violin.
LUDWIG SCHENCK, Viola.
ROBERT REITZ, Violoncello.

ASSISTED BY

Miss EMILY WINANT, of New York, Contralto.

Mr. ERNST PERABO, of Boston, Pianist.

MR. WILLIAM S. WAITH, Accompanist.

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GEORGE P. SAWYER.

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PROGRAMME.

TUESDAY EVENING, MARCH TWENTY-FOURTH, 1885.

JOSEF RHEINBERGER—Quintette, op. 114. in C major, for Piano, two Violins, Viola and Violoncello.

Allegro—Adagio.
Scherzo—Finale (Allegro.)

Messrs. PERABO, DANNREUTHER, BOEWIG, SCHENCK and REITZ.

A. PONCHIELLI—"La Cieca" from the opera of "Gioconda."

MISS EMILY WINANT.

L. VAN BEETHOVEN—
FRANZ SCHUBERT—
a. Largo e mesto, from Sonata, op. 10, No. 3, in D major.
b. Menuetto in F major, from Octette, op. 166, transcribed for Pianoforte by Mr. Ernst Perabo.

XAVER SCHARWENKA—Valse Caprice, op. 31, in A major.

J. S. BACH—
FR. KIEL—
a. Prelude in A minor, from the Well-tempered Clavichord—Book I.
b. Intermezzo, in A major, from Sonata for Piano and Cello, op. 52, transcribed by Mr. Ernst Perabo.

MR. ERNST PERABO.

ROBERT SCHUMANN—
ANTON RUBINSTEIN—
a. "Ich grolle nicht."
b. "Im wunderschoenen Monat Mai."
c. "Klinge, klinge mein Pandero."

MISS EMILY WINANT.

L. VAN BEETHOVEN—Trio, op. 97, in B flat major, for Pianoforte, Violin and Violoncello.

Allegro moderato—Scherzo (Allegro.)
Andante Cantabile, ma peró con moto.
Allegro moderato: Presto.

Messrs. PERABO, DANNREUTHER and REITZ.

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CONCERT XXII.

MONDAY EVENING, MARCH SIXTEENTH, 1885.

WOLFGANG AMADEUS MOZART (1756–1791). — Quartette, in D major.

Allegretto — Andante — Menuetto (Allegretto).

Allegretto.

RICHARD WAGNER (1813–1883). *a* "Träume," transcribed for strings.

BERNHARD SCHOLZ (1835–). *b* Tempo di Menuetto from Quartette, op. 46, in G major.

JOSEF RHEINBERGER (1829–).—Quartette, op. 89, in C minor.

Allegro non troppo — Adagio espressivo —

Scherzo (non troppo vivo) — Finale (Allegretto).

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CONCERT XXIII.

MONDAY EVENING, MARCH TWENTY-THIRD, 1885.

ROBERT VOLKMANN (1815–1883).—Quartette, op. 34, in G major.

(Born at Lommatzsch, Saxony, where he had his first musical instructions from his father, he made such progress that he was sent to Leipzig in 1836 to pursue his studies under competent masters. His first compositions appeared in 1839, and immediately drew upon him the attention of the musical world. The publication of his B flat Trio in 1852 sent him at a bound to the front rank of living composers, and his subsequent works, which include six Quartettes, two Symphonies, three Serenades for String Orchestra, a Concerto for the Pianoforte and one for Violoncello, to say nothing of a host of charming pieces for the Pianoforte, have secured him lasting fame as a composer of instrumental music.)

Allegro moderato—Andante con moto—Allegro con spirito—Finale (allegretto sostenuto.)

ROBERT SCHUMANN (1810–1856.) *a.* Nachtstück in F, op. 23.

b. Fantasiestück ("Grillen"), op. 12.

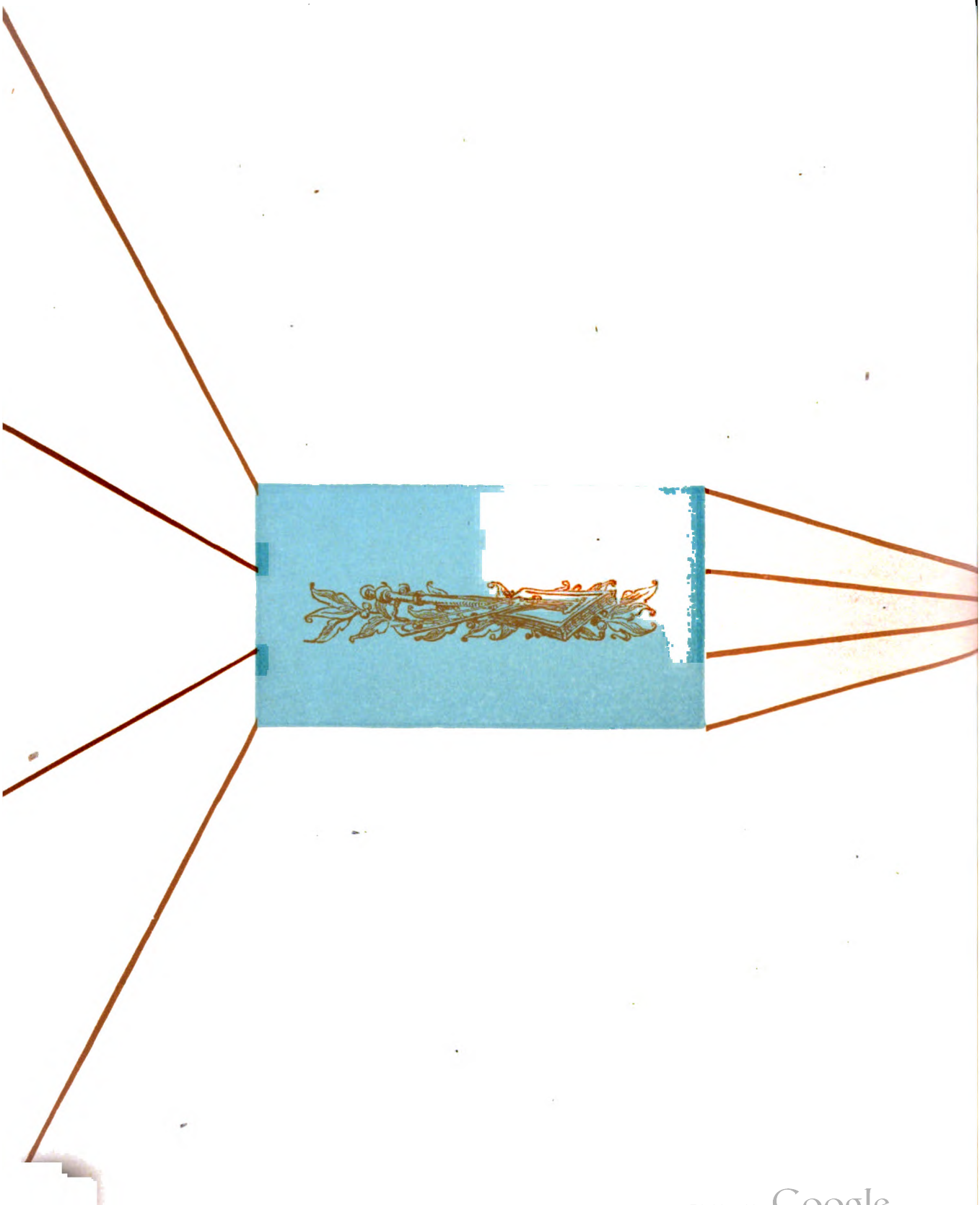
FELIX MENDELSSOHN (1809–1847.) *c.* Caprice, op. 16, No. 2, in E minor.

JOSEF RHEINBERGER (1829–).—Quartette, op. 38, in E flat major, for Pianoforte, Violin, Viola and Violoncello.

Allegro non troppo—Adagio—Menuetto (Andantino)—Finale (Allegro).

MR. HEINRICH BOLLENBACH, . . PIANIST.

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Second Public Concert

Buffalo Philharmonic Society

GUSTAV DANNREUTHER, *Musical Director.*

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PROGRAMME.

TUESDAY EVENING, MARCH TWENTY-FOURTH, 1885.

JOSEF RHEINBERGER—Quintette, op. 114, in C major, for Piano, two Violins, Viola and Violoncello.

Allegro—Adagio.
Scherzo—Finale (Allegro.)

Messrs. PERABO, DANNREUTHER, BOEWIG, SCHENCK and REITZ.

A. PONCHIELLI—"La Cieca" from the opera of "Gioconda."

MISS EMILY WINANT.

L. VAN BEETHOVEN—
FRANZ SCHUBERT—
a. Largo e mesto, from Sonata, op. 10, No. 3, in D major.
b. Menuetto in F major, from Octette, op. 166, transcribed for Pianoforte by Mr. Ernst Perabo.

XAVER SCHARWENKA—Valse Caprice, op. 31, in A major.

J. S. BACH—
FR. KIEL—
a. Prelude in A minor, from the Well-tempered Clavichord—Book I.
b. Intermezzo, in A major, from Sonata for Piano and Cello, op. 52, transcribed by Mr. Ernst Perabo.

MR. ERNST PERABO.

ROBERT SCHUMANN—
ANTON RUBINSTEIN—
a. "Ich grolle nicht."
b. "Im wunderschoenen Monat Mai."
c. "Klinge, klinge mein Pandero."

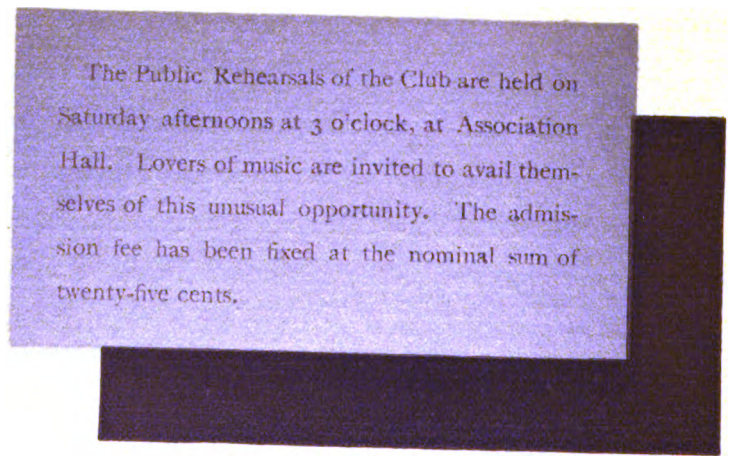
MISS EMILY WINANT.

L. VAN BEETHOVEN—Trio, op. 97, in B flat major, for Pianoforte, Violin and Violoncello.

Allegro moderato—Scherzo (Allegro.)
Andante Cantabile, ma però con moto.
Allegro moderato; Presto.

Messrs. PERABO, DANNREUTHER and REITZ.

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RECITAL

BY

Mr. Ernst Perabo,

PIANIST, OF BOSTON.

UNDER THE AUSPICES OF

The Buffalo Philharmonic Society

ASSISTED BY

GUSTAV DANNREUTHER, *Violin.*

ROBERT REITZ, *Violoncello.*

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Designed by WILLIAM C. CORNWELL.

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Programme.

FRIDAY EVENING, MARCH TWENTY-SEVENTH, 1885.

L. VAN BEETHOVEN.—Sonata, op. 27, No. 2, in C sharp minor.
Adagio sostenuto—Allegretto—Presto agitato.

ANTON RUBINSTEIN.—Sonata, op. 19, in A minor, for Pianoforte and Violin.
Allegro con moto—Scherzo (Allegro)—
Adagio non troppo—Allegro molto.

FRIEDRICH KIEL.— *a.* Humoreske, "Im Volkston," op. 59, No. 1, in G minor. New.

L. VAN BEETHOVEN.—*b.* Turkish March, from "The Ruins of Athens," arranged by Mr. Perabo.

CARL LÖWE— *c.* The Secluded, a Love Song. Transcribed by Mr. Perabo.

J. S. BACH.— *d.* Prelude in C major, from the Well-tempered Clavichord, Book II.

CARL ESCHMANN.— *e.* Valse de Salon, in D major, op. 38, No. 1. New. Edited by Mr. Perabo.

JOSEPH JOACHIM RAFF.—Second Trio, op. 112, in G major, for Pianoforte, Violin and Violoncello.
Rasch, froh bewegt—Sehr rasch—
Mässig langsam—Rasch, durchaus belebt.

The Grand Piano used is a Chickering.

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FELIX MENDELSSOHN BARTHOLDY—(1809–1847)—Quintette, op. 87, in B flat major, for two Violins, two Violas and Violoncello.

Allegro vivace—Andante scherzando.

Menuetto (Allegretto alla Zingarese)—Presto scherzando.

Adagio e lento—Allegro molto vivace.

(SECOND TIME.)

WOLFGANG AMADEUS MOZART—(1756–1791)—Divertimento, for two Violins, Viola and Violoncello.

Quintette by Ferdinand David.

a. Andante con Variazioni. *b.* Menuetto (moderato.)

ERNST FRIEDRICH RICHTER—(1808–1879)—Quintette, for two Violins, two Violas and Violoncello.—(Manuscript.)

Allegro non troppo, ma vivace—Allegretto.

Larghetto—Allegro con fuoco.

Finale (Allegretto.)

(SECOND TIME.)

Mr. OTTO [illegible], - - - Assisting.

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"A SUMMER PROPHECY."

Designed and Drawn by WILLIAM C. CORNWELL.

CONCERT XXIV.

MONDAY EVENING, MARCH THIRTIETH, 1885.

JOSEPH HAYDN—(1732–1809)—Quartette op. 20, No. 4, in D major.

Allegro di molto—Tema con variazioni.

Menuetto (Allegretto alla Zingarese)—Presto scherzando.

HENRI REBER—(1807–1880)—*a*. Berceuse.

CÉSAR CUI— (1835–)—*b*. Petite Marche.

JOSEF RHEINBERGER—(1829–) Quartette, op. 89, in C minor.

Allegro non troppo—Adagio espressivo.

Scherzo (non troppo vivo)—Finale (Allegretto.)

(SECOND TIME.)

Buffalo Philharmonic Society.

GUSTAV DANNREUTHER,
Musical Director.

STRING QUARTETTE.

GUSTAV DANNREUTHER, *First Violin.*
HENRY BOEWIG, *Second Violin.*
LUDWIG SCHENCK, *Viola.*
ROBERT REITZ, *Violoncello.*

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CONCERT XXV.

MONDAY EVENING, APRIL SIXTH, 1885.

FELIX MENDELSSOHN BARTHOLDY—(1809–1847)—Quintette, op. 87, in B flat major, for two Violins, two Violas and Violoncello.

Allegro vivace—Andante scherzando.

Adagio e lento—Allegro molto vivace.

(SECOND TIME.)

WOLFGANG AMADEUS MOZART—(1756–1791)—Divertimento, for two Violins, Viola, two Horns, Violoncello and Bass, scored for Quintette by Ferdinand David.

a. Andante con Variazioni. *b*. Menuetto (molto moderato.)

ERNST FRIEDRICH RICHTER—(1808–1879)—Quintette for two Violins, two Violas and Violoncello.—(Manuscript.)

Allegro non troppo, ma vivace—Allegretto.—

Larghetto—Allegro con fuoco.

Mr. OTTO K. SCHILL, - - - Assisting.

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Press of JAMES W. CLE.

Printed and Drawn by WILLIAM C. CORNWELL.

Buffalo Philharmonic Society.

STRING QUARTETTE.

Assisting.

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Buffalo Philharmonic Society.

GUSTAV DANNREUTHER,
Musical Director

STRING QUARTETTE

GUSTAV DANNREUTHER, *First Violin*
HENRY BOEWIG, *Second Violin*
LUDWIG SCHENCK, *Viola.*
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Musical Director

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GUSTAV DANNREUTHER, *First Violin*
HENRY BOEWIG, *Second Violin.*
LUDWIG SCHENCK, *Viola.*
ROBERT REITZ, *Violoncello.*

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CONCERT XXVI.

MONDAY EVENING, APRIL THIRTEENTH, 1885.

LUDWIG VAN BEETHOVEN—(1770–1827)—Trio, op. 3, in E flat major, for Violin, Viola and Violoncello.

Allegro con brio—Andante—Menuetto (Allegretto.)—

Adagio—Menuetto (Moderato)—Finale (Allegro.)

FRIEDRICH KIEL—(1821–)—*a*. Andantino, op. 77.

FERDINAND HILLER—(1811–)—*b*. Guardia notturna, op. 146.

G. W. RAUCHENECKER—(0000)—Quartette in C minor.

Allegro impetuoso—Andante moderato—

Allegro vivace—Allegro con fuoco.

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CONCERT XXVII.

MONDAY EVENING, APRIL TWENTIETH, 1885.

FRANZ PETER SCHUBERT—

Born January 31st 1797, died November 19th 1828, at Vienna.

Quartette, op. 29, in A minor.—Written in 1824 and published the year after.

Allegro ma non troppo—Andante.

Menuetto (Allegretto)—Allegro moderato.

Theme and Variations from Quartette in D minor (op. posth.)

Written about the year 1826, and published in July, 1831.

(THIRD TIME.)

Quintette, op. 163, in C major, for two Violins, one Viola and two Violoncelli.—Written in 1828, and published in 1854.

Allegro ma non troppo—Adagio—

Scherzo (Presto)—Allegretto.

Mr. CHARLES HEYDLER, Assisting.

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Buffalo Philharmonic Society.

GUSTAV DANNREUTHER, Musical Director.



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CONCERT XXVIII.

MONDAY EVENING, APRIL TWENTY-SEVENTH, 1885.

JOHAN SEVERIN SVENDSEN—(1840–)—Quartette, op. 1, in A minor.

Allegro—Andantino—Allegro scherzando.

Finale (Allegro assai con fuoco.)

(SECOND TIME.)

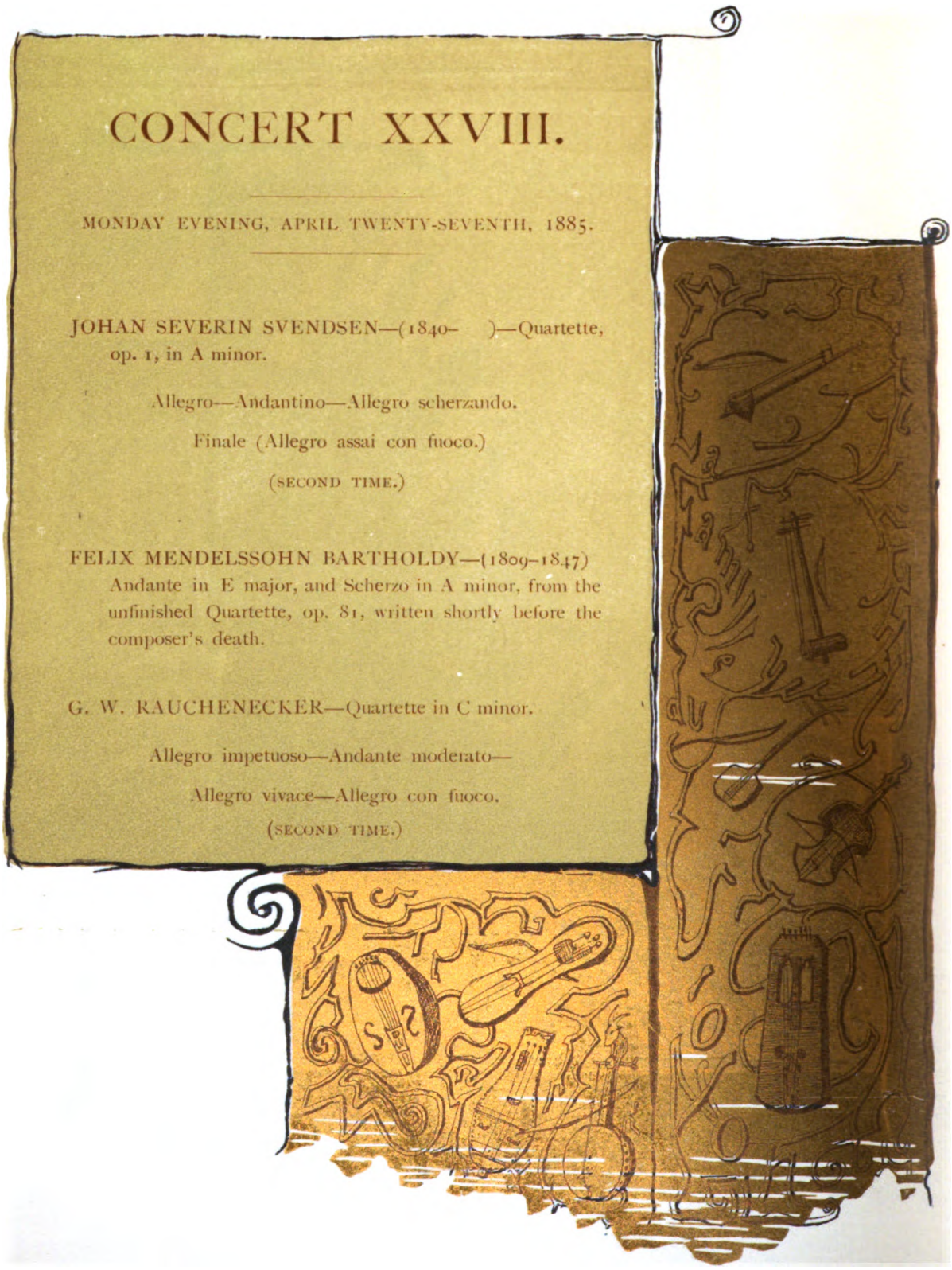
FELIX MENDELSSOHN BARTHOLDY—(1809–1847) Andante in E major, and Scherzo in A minor, from the unfinished Quartette, op. 81, written shortly before the composer's death.

G. W. RAUCHENECKER—Quartette in C minor.

Allegro impetuoso—Andante moderato—

Allegro vivace—Allegro con fuoco.

(SECOND TIME.)



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CONCERT XXIX.

MONDAY EVENING, MAY FOURTH, 1885.

LUDWIG VAN BEETHOVEN—(1770–1827)—Quartette, op. 18, No. 5, in A major.

Allegro—Menuetto—
Andante con variazioni—Allegro.

(SECOND TIME.)

HALFDAN KJERULF—(1818–1868)—"Scandinavian Sketches."

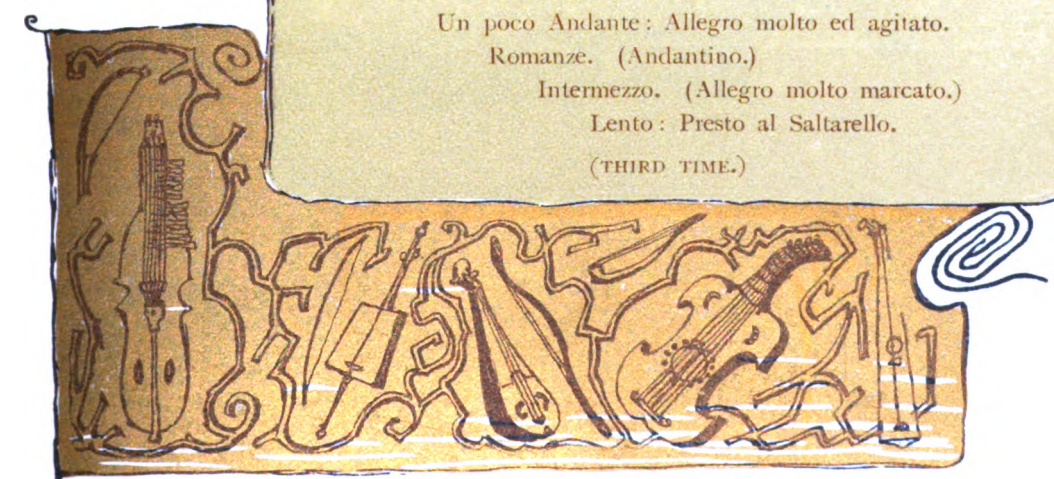
1. Allegro animato. 2. Allegro Molto.
3. Moderato. (Bauern—Idyl.)

(SECOND TIME.)

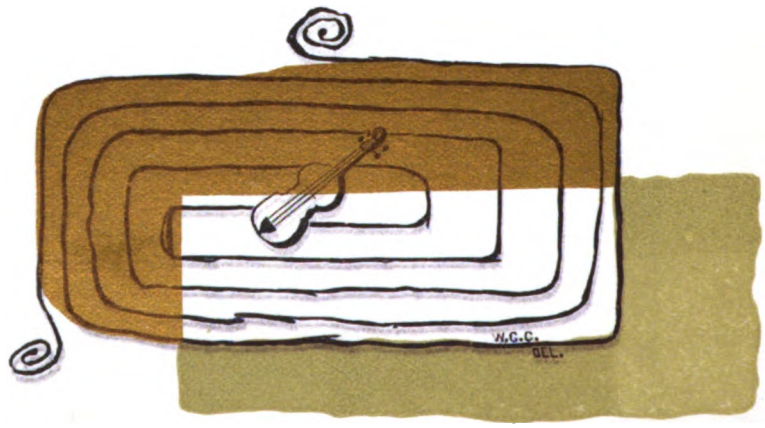
EDVARD GRIEG—(1843–)—Quartette, op. 27, in G minor.

Un poco Andante: Allegro molto ed agitato.
Romanze. (Andantino.)
Intermezzo. (Allegro molto marcato.)
Lento: Presto al Saltarello.

(THIRD TIME.)



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CONCERT THIRTY.

Buffalo Philharmonic Society,

GUSTAV DANNREUTHER, Musical Director.

STRING QUARTETTE:

GUSTAV DANNREUTHER, First Violin.
HENRY BOEWIG, Second Violin.
LUDWIG SCHENCK, Viola.
ROBERT REITZ, Violoncello.

ASSISTED BY

LOUIS STOECKIGT, Clarinette.
KARL PIEPER, French Horn.
PAUL PIESCHEL, Bassoon.
LUDWIG HAUSKNECHT, Double Bass.

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SOUVENIR PHILHARMONIC.

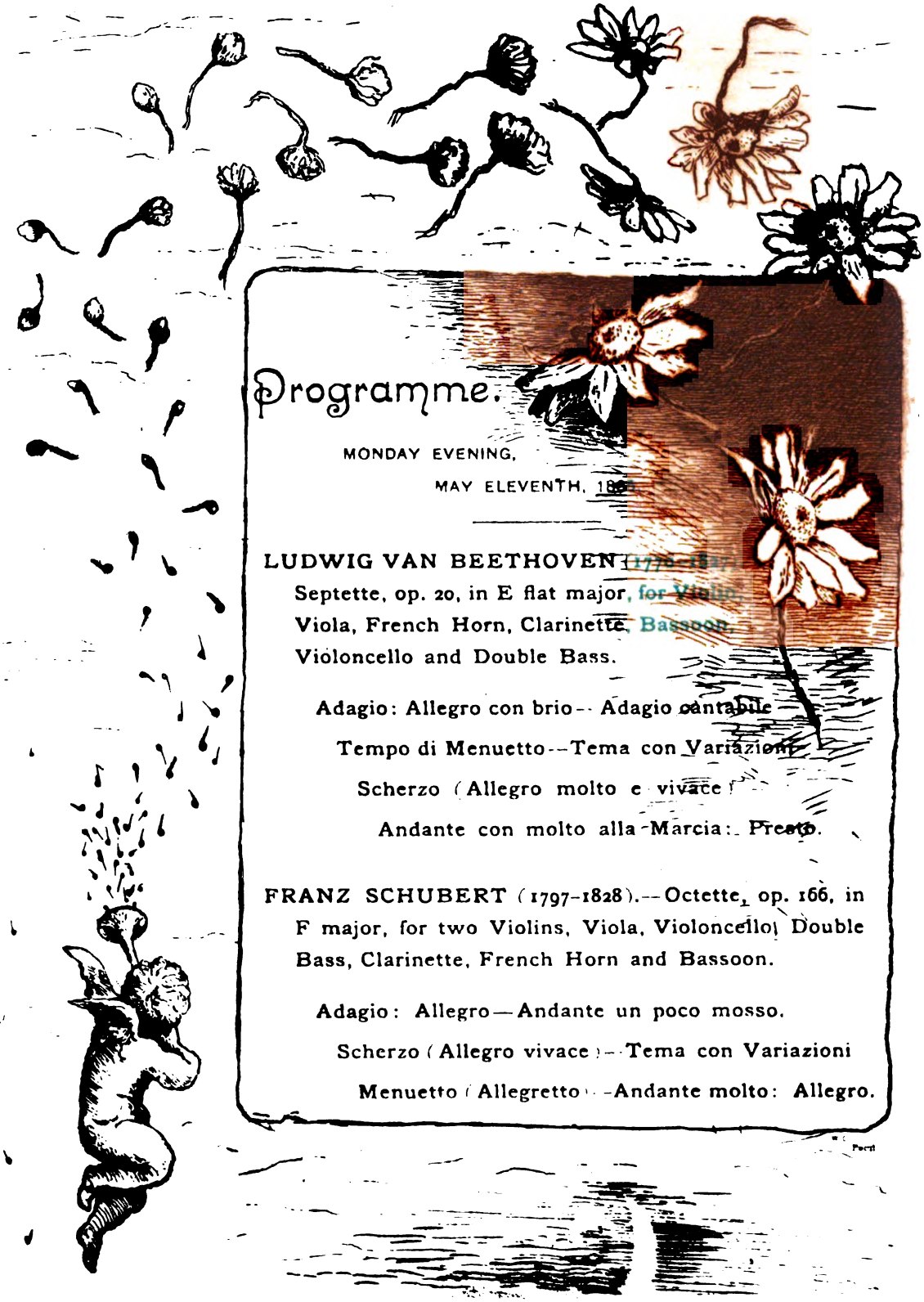
SEASON OF 1884-5

SUBJECT — "HOW DAISIES ARE MADE"

DESIGNED AND ENGRAVED BY WILLIAM C. CUSHNELL

FOR PRINT

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Programme.

MONDAY EVENING,

MAY ELEVENTH, 18[illegible]

LUDWIG VAN BEETHOVEN (1770-18[illegible]). Septette, op. 20, in E flat major, for Violin, Viola, French Horn, Clarinette, Bassoon, Violoncello and Double Bass.

Adagio: Allegro con brio—Adagio cantabile

Tempo di Menuetto—Tema con Variazioni

Scherzo (Allegro molto e vivace)

Andante con molto alla Marcia: Presto.

FRANZ SCHUBERT (1797-1828).—Octette, op. 166, in F major, for two Violins, Viola, Violoncello, Double Bass, Clarinette, French Horn and Bassoon.

Adagio: Allegro—Andante un poco mosso.

Scherzo (Allegro vivace)—Tema con Variazioni

Menuetto (Allegretto)—Andante molto: Allegro.

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